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ABSTRACT

This instrument for describing writing is designed for use by teachers and researchers at the secondary and college levels. The two main sections are an outline of the complete instrument and the instrument itself. Various categories of the instrument can be used to describe general, descriptive, and explanatory prose; other categories are related to the writing process, writing behavior, and the written product. For most categories, examples are given and the author is cited. The instrument is designed to be self-contained and explicit, but it is presumed that its users have some knowledge of the measurement of writing ability, of the composing process, and of key works such as those by Walker Gibson, Francis Christensen, Janet Emig, Kellogg Hunt, and Frank O'Hare. (Author/AA)

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An Instrument for Describing Written Products

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CS 203 159

An Instrument for Describing Written Products

This document is designed for use by teachers and researchers at the secondary and college level. As an instrument for describing writing, it is designed to be self-contained and explicit. However, it presumes that its users have some knowledge of measurement of writing ability, of the composing process and more specifically of certain key works on these topics like those of Walker Gibson, Francis Christensen, Janet Emig, Kellogg Hunt, and Frank O'Hare.

The document is organized into two main sections: (1) An outline of the complete instrument designed to provide an overview and to assist the readers in finding descriptive categories that would interest them and (2) the instrument itself which defines and illustrates many ways of describing written products and stages in the composing process. The instrument is designed to be exhaustive and comprehensive. It is best viewed as a source for nearly all the available means of describing writing. A particular teacher or researcher would very likely have need for only a few of these kinds of descriptions at any one time. However, the instrument is not meant for evaluating papers or planning curriculum.

Some of the items in the instrument are followed by yes/no alternatives (i.e., the paper has the quality identified or does not), while others have grills in which the user would check (✓) the appropriate spaces or have blank spaces in which the user would record a score. In most categories, examples are given and the author cited. Where there is no citation, the examples are mine. Various categories of the instrument can be used to describe general (GP), descriptive (DP), and explanatory prose (EP) in addition to writing process (WPS), behavior (WB), and product (WPT).

Documentation is presented A.P.A. style and consequently, all references can be located in the bibliography.

An Instrument for Describing Written Products

Outline

I. Roles of the writer

- A. Voice
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  - 2. Writer
- B. Tone
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  - 2. Informal
  - 3. Distance of imagined speaker from listener
- C. Attitude
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2. Writer shows (through)

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b. Adjectives that point

c. Detail using prepositional phrases

d. Comparisons using "like" or "as"

e. Sensual words

III. Writer as creator

A. Prewriting process

1. Writer begins with a total form in mind

2. Writer searches for a center for his material

3. Writer outlines before writing

a. Formal outline

b. Informal outline

B. Writing process

1. Reactive

2. Reflective

3. Dimensions of the composing process

a. Prewriting

b. Planning

1.) Oral

2.) Written

c. Starting

d. Composing aloud

1.) Vocalized hesitation phenomena

2.) Silent activities

3.) Projection and anticipation

4.) Transformational operations

5.) Program of style

e. Stopping

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g. Reformulation

1.) Correcting

2.) Revising

3.) Rewriting

C. Writing product

1. Identity themes

2. Language features

a. Centricity

1.) Egocentric

2.) Personal words

3.) Personal sentences

b. Writer involvement

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2.) Observer

c. Diction

1.) Abstract words

2.) Concrete words

3.) Accurate words

IV. Topic selection

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B. Student selected topic from list

C. Student selects own topic

V. Topics of writing

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B. Literature

C. Current events

D. Other

VI. Type(s) of writing

A. Poetry

B. Dramatic writing

C. Prose fiction

D. Business-practical

E. Sensory recording

F. Reporting

G. Personal writing

H. Generalizing and theorizing

VII. Syntax

A. Grammatical type

1. Simple

2. Compound

3. Complex

4. Compound-complex

B. Descriptive type

1. Loose

2. Periodic

C. Types of parallel constructions

1. Gerund

2. Participle

3. Infinitive

4. Clause

5. Phrase

6. Word

7. Sentence

8. Correlative

D. Sentence openers

1. Subject

2. Expletive

3. Coordinating conjunction

4. Adverb word

5. Conjunctive phrase

6. Prepositional phrase

7. Verbal phrase

8. Adjective or adjective phrase

9. Absolute

10. Front-shift

E. Some things to count

1. Number of T-units

2. Words per T-unit

3. Total number of words

F. Free modifiers and embeddings

1. Subordinate clause

2. Relative clause

3. Noun cluster

4. Verb cluster

5. Adjective, adverb cluster

6. Adjective series

7. Prepostional phrase

8. Absolute

VIII. Paragraphs

A. Sentence functions

1. State
2. Restate
3. Expand
4. Particularize
5. Exemplify
6. Define
7. Describe
8. Narrate
9. Qualify
10. Concede
11. Support
12. Refute
13. Evaluate
14. Identify a cause or result
15. Compare or contrast
16. Summarize
17. Conclude

B. Organization and development

1. Uses introductory sentences
2. Strays from introduction
3. Acquaints reader with concepts to be discussed
4. Tells reader the order in which concepts will be discussed
5. Develops concepts adequately
6. Makes conclusive statements

C. Level of generality

1. Coordination

2. Subordination

3. Completion

D. Transitional devices

1. To introduce

2. To add

3. To affirm

4. To point a contrast

5. To indicate a conclusion

6. To concede

7. To show cause

8. To show purpose

9. To restrict

10. To repeat

11. To show time, place

IX. Verbs

A. Tense

1. Present

2. Past

3. Future

4. Other

B. Voice

1. Active

2. Passive

C. Type

1. Linking

2. Transitive

3. Intransitive

X. Revisions

A. Spelling

B. Syntax

C. Diction

D. Paragraphing

E. Punctuation

XI. Deviations from standard English usage

A. Spelling

B. Punctuation

C. Capitalization

D. Wrong word

E. Fragment

F. Verb tense

G. Run-on

H. Plural

I. Verb agreement

J. Possessives

K. Case pronouns

L. Pronoun agreement

M. Misplaced modifier

N. Other

XII. Organization, sequence, detail, unity, coherence: overall and qualitative merit of the writing product

A. Teacher or independent judge's evaluation

1. Score from Diederich's scale

2. The writer's paper paired and judged with a peer's paper

3. Rank-ordering of the writer's papers with his group or school

4. The place of the papers in the same mode on a discourse

quality scale

5. Rating from the National Assissment of Educational Progress Scale
6. Comparision of pre and post writing samples
7. Rating from a structural pattern analytic scale
8. Examination of compositions to determine if they meet stated objectives for growth in writing ability
9. Word or phrase that best summarizes the paper
10. Written summary of teacher's comments
11. Summary of teacher's spoken comments

B. Peers' evaluation of the writing product

C. Student's evaluation of his own writing product

An Instrument for Describing Written Products

I. Roles of the writer [GP/WPT]*

A. Voice (Choose 1)

1. Talker: Characterized by loose sentences, few parallel structures, use of active verbs, direct reference to the reader "you", contractions, closeness to the reader, (Gibson, 1969, p. 57) _____

2. Writer: Characterized by periodic sentences, many parallel structures, use of passive verbs, no second person pronoun, no contractions, detachment and distance from the reader. (Gibson, 1969, p. 57) _____

B. Tone (Choose 1)

Language used for audience:

1. Formal: Characterized by detachment from the audience/reader, and a cohesive, pre-planned text (Joos, 1961, pp. 37-38); uses "writer" style (Gibson, 1969 p. 57) _____

2. Informal: Characterized by an absence of background information; pays the reader the compliment of supposing that he will understand the writer without the aid of background information; uses ellipsis and slang (Joos, 1961, p. 23); uses "talker" language (Gibson, 1969, p. 57) _____

*Key to abbreviations: GP, general prose; DP, descriptive prose; EP, explanatory prose; WP, writing process; WB, Writing behavior; WPT, writing product.

3. Probable distance of imagined speaker to imagined listenter (E.T. Hall, 1959, Chap. 10)

Near (two feet)_____

Neutral (3-5 feet)_____

Public (over 8 feet)_____

C. Attitude

1. Honorific adjectives (e.g., wonderful, great, fantastic, good, terrific, marvelous, lovely, beautiful)

	Yes	No	Paragraph or sentence number
	_____	_____	_____

2. Pejorative adjectives (e.g., awful, terrible, bad, stupid, dreadful) _____ _____ _____

3. Intensifiers (e.g., really, very, truly, quite) (Gibson, 1969, p. 65)

_____ _____ _____

Comments:

II. Strategies in writing [GP, EP, DP/WPT]

A. Problem-solving	Yes	No	Paragraph or Sentence Number
Writer tries to resolve dissonance in his or reader's mind (e.g., The problem of _____ deserves particular attention...)	_____	_____	_____
Writer tries to anticipate points where the audience may differ from him (e.g., Now many of you will disagree with this finding, but evidence shows that...Many of you may have your			

	Yes	No	Paragraph or Sentence Number
own ideas of why _____ should be eliminated but the most convincing arguments are...)	____	____	____
Writer states a problem (e.g., The focus/concern of this paper is...)	____	____	____
Writer sticks to topic	____	____	____
Writer proposes a solution	____	____	____
Writer supports his solutions convincingly	____	____	____
B. Intellectual strategies			
1. Focus			
Writer changes grammatical subject (Underline the subject of each independent clause and note the pattern.)	____	____	____
Writer focuses on his understanding, preconception, experience with the world (e.g., Most people I know think that...It has been my experience... In my experiences...)	____	____	____
(Odell & Cooper, in press)			
2. Contrast			
Writer makes distinctions between two items (e.g.,Through (1) connectors such as or, nor, else, best, otherwise, alternatively, but, however, nevertheless,			

	Yes	No	Paragraph or Sentence Number
despite (2) comparative and superlative forms such as more/most, less/least, -er/-est (3) negative words such as no, not, without, nothing, none (4) negative affixes such as anti-, im-, ir-, il-, a-, dis-, -less, un-, non- (5) lexicon such as noun, verb, adjective, and adverb forms of synonyms for such words as contrast, paradox, distinction, difference) (Odell & Cooper, in press)	____	____	____
3. Classification Writer shows how an item is similar to other items and labels, groups, or compares it with other things (e.g., Through (1) syntax in which some form of the infinitive to be links a subject with a predicate nominative or sentences in which a common trait, action, or feeling is predicated on two or more items that are referred to in the subject slot(s) of the sentence: Both George and Lennie felt very hopeful of achieving their dream. (2) the use of phrases such as for example, an example, for instance, an instance (3) lexicon			

	Yes	No	Paragraph or Sentence Number
such as noun, verb, adjective and adverb forms of synonyms for such words as similar, resemble, and class) (Odell & Cooper, in press)	____	____	____
4. Change Writer refers to change (e.g., Through (1) the use of some form of the word "change" or a synonym of that word (2) verb phrases in which we might plausibly introduce the word become; for example, realize→become aware) (Odell & Cooper, in press)	____	____	____
5. Time sequence Writer refers to his awareness of an item as occurring before, during, or after some other item (e.g., Through adverbial elements that indicated something existed before, during, or after a moment in time) (Odell & Cooper, in press)	____	____	____
6. Logical sequence Writer refers to the location of an item in a causal, purposive, or hypothetical sequence (e.g., Through words such as because, therefore, since, and the phrase			

	Yes	No	Paragraph or Sentence Number
if...then) (Odell & Cooper, in press)	____	____	____
7. Physical Context Writer refers to the sort of setting in which we find the item (e.g., Through nouns that referred to a geographical location [Salinas Valley], an object in a physical setting [A farm house, a tree] or some sensory property of a physical setting [the sound of word in the trees]) (Odell & Cooper, in press)	____	____	____
C. Pointing through detail [DP/WPT]			
1. Writer tells (e.g., My father is gentle. My town is small. I found that my trip to see my fiancee was marvelous.) (Macrorie, 1970, pp. 32-36)	____	____	____
2. Writer shows through			
a. Description (e.g., (1) My father walked to the far side of our pasture, found a cow with her new-born calf, and carried the calf home in his arms. (2) I hadn't realized how small my home town actually is until I received my absentee voter application from the township clerk today. He enclosed a note with the proper forms:			

	Yes	No	Paragraph or Sentence Number
Theo--Fill in balance of form and return in envelope provided... Be seeing you--- (signed) Grayson	____	____	____
(3) It was great being with my financee--even when his whole family watched us watch T.V. (Macrorie, 1970, pp. 32-33)	____	____	____
b. Adjectives that point to qualities attributes of a thing (e.g., As the sword was withdrawn, the scabbord fell <u>limp</u>. The gypsy was watching <u>lazy-eyed</u>. There he came, eyes <u>open</u>, <u>ugly</u>, watching the cape.) (Christensen, 1967, p. 31)	____	____	____
c. Detail using prepostional phrases most commonly beginning with "with", "without" or "in", a participal, or absolute phrases (e.g., The bull charged in a scramble. The gypsy moved in a zig-azg. The bull, with his tongue out, his barrel heaving, was watching the gypsy.) (Christensen, 1967, pp. 28-33)	____	____	____

	Yes	No	Paragraph or Sentence Number
d. Comparisons using "like" or "as" phrases. (e.g., The bullfighter's cape swung out like a bellet dancer's skirt. He wound the bull around him like a belt.) (Christensen, 1967, p. 30)	____	____	____
e. Sensual words and images that evoke pictures, smells, touches, tastes. and noises) (D. Hall, 1973, p. 31)	____	____	____

III. Writer as creator — Yes No

A. Prewriting process [WPS]

1. Writer begins with a total form of the writing product in mind before or as he writes, Get from an interview or a written description of how the student composes. Sample statements are: I can see in the flash of a single moment my composition in its absolute entirety, with every pertinent detail in its proper place. I know what will be in my introduction, body, and conclusion before I even begin to write. I know how I will begin, develop, and end the piece before or as I write. Basically, I know what I'm going to write and how I'm going to say it in this composition. I have a clear picture of what my [finished] work will be like before I begin it. I have a conception of the end in mind as I work or

Yes No

[write]).(McElvain, 1968, pp. 128-132) _____ _____

2. Writer searches for a center around which to converge his material. (Get from an interview or a written description of how the student composes. Sample statements are: I search for a basis around which to converge my material. I look for a center, idea, point of view, or pattern around which to build the piece of writing. I try to limit my subject to one idea and try to select relevant details to develop it. I develop my composition through one method perhaps cause and effect. I try to write from a particular point of view. Many relevant ideas come to me when my mind is wandering and freely associating. I don't have a clear idea of what I will write about, only an idea, focus, or emotion. I try to create order out of the many ideas and associations the subject that I write about evokes. When given a topic to write about, at first I'm totally lost; thus, I try to limit my subject to a size that I can handle). (McElvain, 1968, pp. 128-132) _____ _____

Yes No

3. Writer outlines before writing (Get from an interview or a written description of how the student narrows his topic or outlines). (Kytle, 1970, pp. 380-385) ____ ____

   a. Formal outline (e.g., I use a structured outline to help me write. I use roman numerals, and letters a, b, c. I use a topic sentence or phrase outline.) ____ ____

   b. Informal outline (e.g., I don't write anything on paper. I do it mentally. I only put down notes on key ideas that I will discuss in the paper. I write without an outline but I know what direction I'm going in.) ____ ____

B. Writing process [WPS, WB]

   1. Writer is reactive (Definition: Erratic problem solving strategies, the use of overt language to accompany prewriting and composing phrases, ideation that evolves in action-reaction couplets, proofreading at the word unit level, a need for immediate rehersal in order to write, rare contemplation or reviewing of products,

Yes No

characterizations that exhibit general behaviors similar to their own, a lack of a sense of audience when writing, and an inability to use reasons beyond the affective domain in evaluating their writing.) (Graves, 1973, pp. 212-213) ____ ____

2. Writer is reflective (Definition: Little rehearsal before writing, little overt language to accompany writing, periodic rereadings to adjust small units of writing at the word of phrase level, growing sense of audience connected with their writing characterizations that exhibit general behaviors similar to their own in the expression of feelings, and the ability to give examples to support their reasons for evaluating writing.) (Graves, 1973, pp. 212-213) [Note: Graves' study involved seven year old children] ____ ____

3. Dimensions of the composing process (Get from an interview of the student, a written description by the student or your observation of how the student does the following)

   a. Writer prewrites; writer begins to perceive selectively certain

Yes No

features of his inner and/or outer envircnment with a view to writing about them (Emig, 1971, p. 39); writer thinks about what elements to include in the product (Emig, 1971, p. 34) ____ ____

b. Writer plans before writing

1.) Planning is oral

2.) Planning is written (e.g., jottings, informal list of words, phrases topic outline) (Emig, 1971, p. 34) ____ ____

c. Writer starts to write with ease; writer places first element down in the product quickly (Emig, 1971, p. 54) ____ ____

Writer starts to write with difficulty; writer experiences a block to writing that prevents him from putting elements on paper (Emig, 1971, p. 56) ____ ____

[Note: Perhaps the most significant feature of starting that can be readily

	Yes	No
observed is what element the writer first places on paper, and where in the finished piece that element occurs, if at all. Emig, 1971, p. 40]	____	____
d. Writer composes aloud		
1. Exhibits vocalized hesitation behaviors (e.g., makes filler sounds, makes critical comments, expresses feelings or attitudes toward the self as writer or the reader, engages in ego-enhancing or discourse related digressions, repeats elements) (Emig, 1971, p. 42 and pp. 62-66)	____	____
2. Exhibits silent activities (e.g., physical writing, silent reading, and "unfilled" pauses in which the writer may be engaged in very important nonexternalized thinking and composing) (Emig, 1971, p. 42 and p. 62)	____	____
3. Projects and anticipates; forsees parts of the written product (e.g.,		

Yes No

Yeah, I can sort of wrap it up here by saying like, "throughout the interview which involved the math test" -ah, "he still remained sunny," and then I can just say, "After having worked there for two weeks, he's still smiling and for anyone to have a phony smile for that long, he's either got terrific endurance, or he's sincere." Then I could end it there.) (Emig, 1971, p. 57). ____ ____

4. Uses transformational operations (e.g., by rightbranching or left-branching addition, deletion, re-ordering/substitution, or embedding) (Emig, 1971, p. 35) ____ ____

Example:

1 He dances

2 with an expression of utter bliss on his face (Prepostional phrase)

3 his arms help open in greeting (Absolute)

4 directly in the path of anyone (Prepositional phrase)

5 entering the fron door (verb cluster)

Yes No

[One could say that the essential, or base, operation is that of a right-branching addition: that the movement of the sentence is essentially left-to-right.] (Emig, 1971, p. 58)

5. Displays a "program" of style; prefers/favors various lexical, syntactical, imagaic transformations (Emig, 1971, p. 35); follows stylistic principles that direct his choices among options. (Emig, 1971, p. 59) _____ _____

Examples:

1. The shop was yellow. The shop was orange. The yellow-and-orange dress shop. (Emig's subject Lynn preferred, hythenated adjectives, a syntactic transformation).
2. I was directed by a frigid sales-lady to the hard-working manager at his desk in the back. The first thing that struck me about Mr. Hobeck was his resemblance to the next-door neighbor on the old Burns and Allen television series. (Emig's subject Lynn uses synonyms to prevent lexical repetition) (Emig, 1971, p. 47 and pp. 59-60)

Yes No

e. Writer stops when his personal sense of closure occurs (e.g., I've said all that I can on this subject. Well, here it is I guess that does it. I'm finished.) (Emig, 1971, p. 87) ____ ____

f. Writer contemplates his product; looks upon part or all of hes creation and find /judges it - good? uneven? poor? (Emig, 1971, p. 44) ____ ____

g. Writer reformulates by correcting, revising and/or rewriting.

1. Correcting is a small affair and consists of eliminating discrete mechanical errors and stylistic infelicities (Emig, 1971, p. 43) ____ ____

2. Revising is a larger task involving the reformulation of larger segments of discourse and in more major organic ways--a shift of point of view toward the material in a piece, major reorganizations, and restructuring. (Emig, 1971, p. 43) ____ ____

3. Rewriting is the longest of the three, often involving total reformulation of a piece in all its aspects; or the scrapping of a given piece, and the writing of a fresh one. (Emig, 1971, p. 43) ____ ____

Yes No

C. Writing product [GP, EP/WPT]

1. Identity themes or implicit world view or ego structure [Note: Identify themes emerge after the writer has written several pieces] (Holland, 1973, pp. 76-78) _____ _____

Writer relates his writing to self
Writer divulges self, perceptions of
self and others, or points of view
through thematic patterns _____ _____

2. Language features

a. Centricity

1. Writing is egocentric (e.g., use of words such as I, me, my, mine) _____ _____

2. Writing includes personal words (e.g., (1) All first, second, and third person pronouns except the neuter pronouns it, its, itself, and they, them, their, theirs, themselves if referring to things rather than people. (2) All words that have masculine or feminine natural gender: John Jones, Mary, father, sister, iceman, actress. Do not count common gender words like teacher, doctor, employee, assistant, spouse.

Yes No

(3) The group words, people with the plural verb and folks.(Flesch, 1949,pp.214-215) ____ ____

3. Writing includes personal sentences (e.g., (1) Spoken sentence, marked by quotation marks or otherwise, often including speech tags like "he said," set off by colons or commas: I doubt it, We told him, "You can take it or leave it." "That's all very well," he replied, showing clearly that he didn't believe a word of what we said. ____ ____

(2) Questions, commands, requests and other sentences directly addressed to the reader: Does this sound impossible? Imagine what this means. Do this three times. You shouldn't overrate these results. This is a point you must remember. It means a lot to people like you and me. <u>But</u> don't count sentences that are only indirectly or vaguely addressed to the reader: This is typical of our national character. You never can tell. (3) Excalmations: It's unbelievable! ____ ____

Yes No

(4) Grammatically incomplete sentences whose full meaning has to be inferred from the context: Doesn't know a word of English. Handsome, though. Well, he wasn't. The minute you walked out. (Flesch, 1949, pp. 215-216) ____ ____

b. Writer involvement

1. Writer is participant (e.g., Uses "I", "we", or other indicators that he is involved or participating) ____ ____

2. Writer is observer (e.g., Uses "he", "they", "it", or other indicators that he is a spectator, he is on the outside, and he is not involved) ____ ____

c. Diction

1. Writer uses abstractions (e.g., emotion, love, courage, responsibility, girl, tree, farm implements) (D. Hall, 1973, pp. 55-56) ____ ____

2. Writer uses concrete words (e.g., Nancy elm. rake and hoe.) (D.Hall, 1973, pp. 55-56) ____ ____

3. Writer chooses accurate rather than fancy word or phrasing, (e.g., Writer avoids (1) Verbs with present participles: "They met to discuss" instead of "They were meeting to discuss"; "He clears his

Yes No

throat" instead of "He is clearing his throat" (2) Verbs of be/is/are and has/have in combination with nouns and adjectives: "I know it" instead of "I am aware of this fact"; "He looked outside and saw..." instead of "He looked outside and became aware of the fact..."; "We met" instead of "We had a meeting"; "They decided to..." instead of "They were decisive about the question of..." (3) Verbs that are too specific: "she said" instead of "he whimpered", "she snapped"; "Passengers squeezed through the barriers" instead of "Passengers gushed through the barriers" ____ ____

(4) Fancy verbs: "paint", "draw" or "describe" instead of "depict"; "copy" instead of "endeavor" ____ ____

(5) Made-up verbs ending in "-ize" that are made from nouns and adjectives: "scrutiny" instead of "scrutinize"; "finish", "end" instead of "finalize"; (6) Clichés: "The door yawned open", "The door beckoned" (7) Euphemisms:

	Yes	No
"used car" instead of "previously owned"; "I had a tooth pulled" instead of "I had a tooth extracted"	____	____
(8) Vogue/slang words: "dig", "heavy", "cool".	____	____
(9) Fancy nouns: "end", "finish" instead of "finalization"; "scrutiny" instead of "scrutinization"; "house" instead of "domicile") (D. Hall, 1973, pp. 33-48)	____	____
IV. Topic selection (Choose as many as applicable)		
A. Teacher assigns or suggests topic	____	____
B. Student selects topic from a list or group of topics	____	____
C. Student selects his own topic	____	____
V. Topics of writing (Choose as many as applicable)		
A. Personal experience	____	____
B. Literature	____	____
C. Current events	____	____
D. Other: _____	____	____
VI. Type(s) of writing (Choose as many as applicable)		
A. Poetry	____	____
B. Dramatic Writing	____	____
C. Prose fiction	____	____
D. Business-practical	____	____

	Yes	No
E. Sensory recording	____	____
F. Reporting	____	____
G. Personal writing	____	____
H. Generalizing and theorizing	____	____

(Moffett, 1973, pp. 283-500)

VII. Syntax [GP, EP, DP/WPT]	Yes	No	Frequency
A. Grammatical type			
1. Simple	____	____	____
2. Compound	____	____	____
3. Complex	____	____	____
4. Compound-Complex	____	____	____

Examples:

Sentences are classified, according to the number and kind of clauses they contain, as (1) simple, (2) compound, (3) complex, or (4) compound-complex.

A simple sentence (with the exception of imperative) is made up of one main clause.

SIMPLE SENTENCES: One part of the TV screen carried the football game. The other part showed the launching countdown.

A compound sentence has two or more main clauses.

COMPOUND SENTENCE: One part of the TV screen carried the football game, and the other part showed the launching countdown.

A complex sentence has one main clause and at least one subordinate clause.

COMPLEX SENTENCE: While one part of the TV screen carried the football game, the other part showed the launching countdown.

A compound-complex sentence is made up of two or more main clauses and at least one subordinate clause.

COMPOUND-COMPLEX SENTENCE: The Saturday afternoon program was like a two-ring circus; while one part of the TV screen carried the football game, the other part showed the launching countdown. (Hodges & Whitten, 1967, pp. 22-23)

B. Descriptive type	Yes	No	Frequency
1. Loose	____	____	____
2. Periodic	____	____	____

Examples:

DAVID COPPERFIELD (Periodic)

Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show. To begin my life with the beginning of my life, I record that I was born (as I have been informed and believe) on a Friday, at twelve o'clock at night. It was remarked that the clock began to strike, and I began to cry simultaneously.

In consideration of the day and hour of my birth, it was declared by the nurse and by some sage women in the neighborhood who had taken a lively interest in me several months before there was any possibility of our becoming personally acquainted, first that I was destined to be unlucky in life; and secondly, that I was privileged to see ghosts and spirits: both these gifts inevitably attaching, as they believed, to all unlucky infants of either gender born towards the small hours on a Friday night. (Gibson, 1969, pp. 53-54)

HOLDEN CAUFIELD (Loose)

If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you to know the truth.

In the first place that stuff bores me, and in the second place, my parents would have about two hemorrhages apiece if I told anything pretty personal about them. They're quite touchy about anything like that, especially my father. They're nice and all -- I'm not saying that -- but they're also touchy as hell. Besides, I'm not going to tell you my whole goddam autobiography or anything. I'll just tell you about this madman stuff that happened to me around last Christmas before I got pretty rundown and had to come out here and take it easy. (Gibson, 1969, p. 54)

[What are some observations we can make about Copperfield's uses of words that make him as a character distinct from Caulfield? Look once more at that opening sentence. "Whether I... or whether I... these pages must show." We have two fairly elaborate subordinate clauses, and then, finally, at the very end of the sentence, comes the main subject-verb pattern.

A sentence organized in this way is called a periodic sentence; it forces us to wait, in a kind of suspense, before we learn what the sentence is saying. It is of course a technique far more characteristic of writer-style than of talker-style. People simply do not speak casually to one another in periodic sentences; instead; they state their case immediately (subject-verb), qualifying it afterward with modifying phrases and clauses. That last sentence is a good example, and so is the one you are reading right now. Such sentences are called loose.] (Gibson, 1969, pp. 54-55)

C. Types of parallel constructions	Yes	No	Frequency
1. Gerund	____	____	____
2. Participle	____	____	____
3. Infinitive	____	____	____
4. Clause	____	____	____
5. Phrase	____	____	____
6. Word	____	____	____
7. Sentence	____	____	____
8. Correlative	____	____	____

Examples:

Gerund: He talked to any passerby,
proving he was friendly and showing off his
cultural background.

Participle: Tired, exhausted, and sunburnt,
the band of men trudged through the
desert.

Infinitive: To see, to want, and to buy is the essence
of the American Consumer. His desires were few:
To live on the ocean, to spend at least a portion
of each day sketching the sea-birds, to sleep
alone, and to cook for himself only.

Clause: He hoped that she could come and that she would
wear the blue dress.

Although the sun had gone down more than twenty
minutes ago, and although shadows thickened in
the field, he kept on plowing.

Phrase: Without schooling, without friends, without money, without the accent that is necessary for success in Britain, he arrived in London.

Word: Through wind, sleet, and snow we travelled. (noun)

From a distance he looked tall, gray, well-dressed, and foreign. (adjective)

He parked the car, slammed the door, and ran to the bustop. (verb)

Sentence: The boss was cruel, the pay was meager, and the work was dangerous.

Correlative: Either she committed the crime or someone else did.

They ran not only to the grocer, but also to the florist.

She neither ironed all morning nor watched television.

(D. Hall, 1973, pp. 113-123)

D. Sentence openers	Yes	No	Frequency
1. Subject (e.g., John broke...)	____	____	____
2. Expletive (e.g., It is...There...)	____	____	____
3. Coordinating conjunction (e.g., and, I, but)	____	____	____
4. Adverb word (e.g., first, thus)	____	____	____
5. Conjunctive phrase (e.g., on the other hand, as a consequence)	____	____	____
6. Prepositional phrase (e.g., after the game, in the morning)	____	____	____
7. Verbal phrase (e.g., participal, gerundive, or infinitive phrase)	____	____	____

	Yes	No	Frequency
8. Adjective or adjective phrase (e.g., Tired but happy, we left)	____	____	____
9. Absolute phrase (e.g., The ship having arrived safely, we...)	____	____	____
10. Front-shift (e.g., inverted word order: The expense we could not bear) Corbett, 1971, p. 457)	____	____	____

E. Some things to count

1. Number of T-units (Count each main clause plus any subordinate clause or nonclausal structure that is attached or embedded in it as a T-unit.)
2. Words per T-unit (Divide the number of words by the number of T-units.) (Hunt, 1965, pp. 6-53; O'Hare, 1973, p. 49)
3. Total number of words (Barch, 1956-57, pp. 192-193)

	Yes	No	Position (Initial, Medial, Terminal)		
			I	M	T
F. Free modifiers and embeddings	___	___	___	___	___
1. Subordinate clause (SC)	___	___	___	___	___
2. Relative clause (RC)	___	___	___	___	___
3. Noun cluster (NC)	___	___	___	___	___
4. Verb cluster (VC)	___	___	___	___	___
5. Adverb, adjective cluster (AC)	___	___	___	___	___
6. Adjective series (A+A)	___	___	___	___	___
7. Prepositional phrase (PP)	___	___	___	___	___
8. Absolute (ABS)	___	___	___	___	___

Examples:

1

1 He dipped his hands in the bichloride
solution and shook them,
2 a quick shake, (NC)
3 fingers down, (Abs)
4 like the fingers of a pianist above the
keys. (PP)

Sinclair Lewis

2

2 Calico-coated, (AC)
2 small-bodied, (AC)
3 with delicate legs and pink faces in which
their mismatched eyes rolled wild and subdued, (PP)
1 they huddled,
2 gaudy motionless and alert, (A+A)
2 wild as deer, (AC)
2 deadly as rattlesnakes, (AC)
2 quiet as doves. (AC)

William Faulkner

3

1 It is with the coming of man that a vast hole
seems to open in nature,
2 a vast black whirlpool spinning faster and faster, (NC)
3 consumming flesh, stones, soil, minerals, (VC)
3 sucking down the lightning, (VC)
3 wrenching power from the atom, (VC)

4 until the ancient sounds of nature are drowned out in the cacophony of something which is no longer nature, (SC)

5 something instead which is loose and knocking at the world's heart, (NC)

5 something demonic and no longer planned -- (NC)

6 escaped, it may be -- (VC)

6 spewed out of nature, (VC)

6 contending in a final giant's game against its master. (VC)

Loren Eiseley

4

1 In a shoebox stuffed in an old nylon stocking/
Sleeps the baby mouse I found in the meadow,/

2 Where he trembled and shook beneath a stick/
Till I caught him up by the tail and brought him in,/ (RC)

3 Cradled in my hand,/ (VC)

3 a little quaker, (NC)

4 the whole body of him trembling, (Abs)

3 His absurd whiskers sticking out like a cartoon mouse,/ (Abs)

3 His feet like small leaves,/ (Abs)

4 Little lizard-feet / (NC)

4 Whitish and spread wide when he tried to struggle away,/ (AC)

5 Wriggling like a minuscule puppy. (VC)

1 Now he's eaten his three kinds of cheese and drunk from his bottle-cap watering trough--/

2 So much he just lies in one corner,/ (AC)

3 His tail curled under him, (Abs)

3 His belly big/As his head, (Abs)

3 His bat-like ear/Twitching, (Abs)

4 tilting toward the least sound. (VC)

Theodore Roethke

5

2 In the same way, (PP)

1 you were happy in spring,

2 with the half colors of quarter-things, (PP)

3 The slightly brighter sky, (NC)

3 the melting clouds, (NC)

3 the single bird, (NC)

3 the obscure moon -- (NC)

4 The obscure moon lighting an obscure world of things that would never be quite expressed, (NC)

5 where you yourself were never quite yourself and did not want nor have to be, (RC)

6 desiring the exhilarations of changes (VC)

7 the motive for metaphor (NC)

6 shrinking from the weight of primary noon, (VC)

7 the ABC of being, (NC)

7 the ruddy temper, (NC)

7 the hammer of red and blue, (NC)

7 the hard sound -- (NC)

8 steel against intimation -- (NC)

7 the sharp flash, (NC)

7 the vital, arrogant, fatal dominant X. (AC)

Wallace Stevens

(Christensen, 1967, pp. 9-21)

VIII. Paragraphs [GP, EP/WPT]

A. Sentence functions

1. State--make a major assertion about the subject of the paragraph (possibly giving the thesis of the paragraph)

2. Restate--put into different words, for purposes of clarification or adjustment of emphasis, an assertion already made

3. Expand --state at greater length, or more comprehensively (to clarify or embrace more instances) and idea already expressed

4. Particularize--enumerate the specific facts or details implied or summarized in a previous (or subsequent) statement

5. Exemplify--give an illustration of what is meant by a previous statement, or a concrete instance that will help to make the statement credible or vivid

6. Define--state the meaning of a word or words used in a sentence that precedes or follows

7. Describe--give one or more details of an object, to help the reader imagine the object precisely or understand it fully

8. Narrate--name an event (or a chronological series of events) simply to assert that it occurred or to help particularize a previous statement

9. Qualify--restrict the meaning or an assertion already made

Paragraph or Section

1	2	3	4	5	6	7	8	9	10	11	12

Paragraph or Section

	1	2	3	4	5	6	7	8	9	10	11	12
10. Concede--acknowledge the presence of a fact or opinion that might militate against the acceptablility of a previous sentence												
11. Support--offer reasoning or evidence to help establish the truth of an assertion												
12. Refute--introduce reasoning or evidence to demonstrate the falsity of a previous statement												
13. Evaluate--make some judgments about an event or condition named in a previous sentence (or sentences)												
14. Identify a cause or result--point out what produced the event referred to in a previous sentence or what effects that event produced												
15. Compare or contrast--introduce objects or events to be examined alongside each other, for the purpose of clarifying or emphasizing features of them or evaluating them												
16. Summarize--bring together the principal ideas already introduced in the paragraph												
17. Conclude--show that the facts and opinions previously cited lead to new knowlege or judgments (Larson, 1967, pp. 16-17)												

B. Organization and development

	Yes	No
1. Writer uses introductory sentences that point the way for the development of the paragraph	___	___
2. Writer strays from introduction	___	___
3. Writer acquaints reader with concepts to be discussed in paper	___	___
4. Writer tells reader the order in which concepts will be discussed	___	___
5. Writer develops concepts adequately in paper	___	___
6. Writer makes conclusive, concluding statements summarizing major sections of the paper (Grady, 1971, pp. 348-354)	___	___

VIII. Paragraphs (cont'd.) Sentences in Paragraph

C. Level of generality 1 2 3 4 5 6 7 8 9

1. Coordination (Examine sentences for parallel structures at the beginning of sentences and likenesses between sentences. Christensen, 1967, p. 61) (Examine sentences for grammatical and semantic coordination. One of the clearest signs of grammatical coordination is parallel structure as, for example, in anaphoric repetition. More often than not, grammatical parallelism will contain semantic parallelism, as in antithetical sentences, but if grammatical clues [for example, the repetition of similar syntactic structures such as nominals, prepositional phrases, or various kinds of clauses] are not present, then look for semantic groupings of examples, reasons, details, and consider sentences which contain these groupings as coordinate. D'Angelo, 1974, p. 390)

$\overline{1}$ $\overline{2}$ $\overline{3}$ $\overline{4}$ $\overline{5}$ $\overline{6}$ $\overline{7}$ $\overline{8}$ $\overline{9}$

VIII. Paragraphs (cont'd.)

2. Subordination (Examine sentences for unlike grammatical structures at the beginning of sentences. Christensen, 1967, p. 61)

1 2 3 4 5 6 7 8 9

(Examine sentences for grammatical and semantic subordination. Some typical examples of grammatical subordination include: the use of a pronoun in one sentence to refer to a noun in the previous sentence; the use of transitional markers such as "therefore", "nevertheless", "thus," and the like to tie sentences together; the repetition of a word or a part of a word, based on the same root, in a subsequent sentence to link it to a similar word in the previous sentence; and the use of a synonym to refer to an equivalent word in a previous sentence. Semantic relationships...are determined by noting the deductive or inductive movement of the meaning relationships in a discourse. Thus a sentence which gives an example,

VIII. Paragraphs (cont'd.)

a reason, a statistic, a fact, or a detail is considered to be subordinate to a more general statement which precedes it. D'Angelo, 1974, pp. 389-390.)

1 2 3 4 5 6 7 8 9

3. Completion (Examine sentences at the end of each paragraph for summative, commentory remarks) (Karrfalt, 1968, pp. 211-212)

1 2 3 4 5 6 7 8 9

Example:

1 With the dawn of each generation comes the threat of revolutionary changes

2 That is the way changes seem to parents, because they have convinced themselves that they are now living in a better manner than ever in history.

3 That is the way changes seem to grandparents who have similarly convinced themselves.

4 However, the bright new minds of the "now" generation see the corruption and demand purification.

5 This is the situation now, and as history repeats itself this will be the situation when I am an adult. (Karrfalt, 1968, p. 213)

	Yes	No	Frequency
D. Transitional devices			
1. To introduce an illustration (e.g., thus, for example, for instance, to illustrate, in fact)	___	___	___
2. To add another phase of the same idea (e.g., secondly, in the second place, next, moreover in addition, similarly, again, also, too finally, and furthermore)	___	___	___
3. To affirm (e.g., sometimes, indeed	___	___	___
4. To point a contrast or qualification (e.g., on the other hand, nevertheless, despite this fact, on the contrary, still, however, but, yet, notwithstanding)	___	___	___
5. To indicate a conclusion or result (e.g., therefore, in conclusion, to sum up, consequently, so, as a result, accordingly, in other words)	___	___	___
6. To concede (e.g., although, though, while)	___	___	___
7. To show cause or to indicate a relationship in time (e.g., then, since, as)	___	___	___
8. To show purpose (e.g., so that, in order that)	___	___	___
9. To restrict (e.g., provided that, in case that)	___	___	___

	Yes	No	Frequency
10. To repeat (e.g., ideas restated, key words repeated, pronouns referring to words or ideas in the preceding paragraph)	____	____	____
11. To show time, place, or demonstration with adverbs (e.g., then, now, there, after) (Hagen, 1971, pp. 192-193)	____	____	____

IX. Verbs [GP, EP, DP/WPT]

A. Tense			
1. Present	____	____	
2. Past	____	____	
3. Future	____	____	
4. Other: _____	____	____	

Examples:

PRESENT TENSE: see--used with all subjects except third person singular ones

sees--used only with third-person singular subjects

He sees me daily. (Habitual action)

Tomorrow I see my lawyer. (Used for future)

The Spaniards see their Armada defeated. (Historical present)

Men see that death is inevitable. (Universal truth)

PAST TENSE: saw

He saw me yesterday. (Past action at a specific time stated or implied)

FUTURE TENSE: will see, shall see

Tomorrow he will see his lawyer.

PRESENT PERFECT: have seen--used with all subjects except third-person singular

has seen--used with third-person singular subjects

Have you ever seen a mermaid? (Past action at any time before now)

Myra has seen the fair (Before now)

PAST PERFECT: had seen

I had seen him before the game started. (Past action completed before another past action) (Hodges & Whitten, 1967, p. 67)

	Yes	No
B. Voice		
1. Active	___	___
2. Passive	___	___

Examples:

ACTIVE VOICE	PASSIVE VOICE
Priscilla chose John.	John was chosen by Priscilla
Ed must learn that.	That must be learned.

[Only verbs have voice. A verb having a direct object is in the active voice. When the direct object is converted to a subject, as is done in the sentences below, the verb is in the passive voice. A passive verb is always a verb phrase containing a part of the verb be as an auxiliary plus

a past participle. The subject of an active verb acts. The subject of a passive verb does not act.] (Hodges & Whitten, 1967, p. 461)

C. Type	Yes	No
1. Linking	____	____
2. Transitive	____	____
3. Intransitive	____	____

Examples:

Linking verb: A verb which relates the subject complement. Words commonly used as linking verbs are become, seem, appear, feel, taste, smell, and parts of the verb be.

The tires look good. The surface feels rough.

Did she become a nurse? What could that be?

Transitive verb: A verb that requires an object to complete its meaning. Transitive verbs can usually be changed from active to passive voice.

The general laid a wreath on the tomb.

Intransitive verb: A verb, such as go or sit, that does not have an object to complete its meaning, is intransitive. Linking verbs, which take subject compliments, are intransitive.

I was in New York last Christmas.

She has been waiting patiently for hours.

The same verb may be transitive in one sentence and intransitive in another.

Transitive: Lydia reads novels. (Object: Novels)

Intransitive: Lydia reads well. (No object) (Hodges & Whitten, 1967, pp. 453-460)

X. Revisions [GP, EP, DP/WPT]

Writer changes:	Yes	No	Frequency
A. Spelling	____	____	_____
B. Syntax	____	____	_____
C. Diction	____	____	_____
D. Paragraphing	____	____	_____
E. Punctuation	____	____	_____

(Stallard, 1974, pp. 208-218)

XI. Deviations from standard English Usage [GP, EP, DP/WPT]

A. Spelling	____	____	_____
B. Punctuation	____	____	_____
C. Capitalization	____	____	_____
D. Wrong Word	____	____	_____
E. Fragment	____	____	_____
F. Verb tense	____	____	_____
G. Run-on	____	____	_____
H. Plural	____	____	_____
I. Verb agreement	____	____	_____
J. Possessives	____	____	_____
K. Case pronouns	____	____	_____
L. Pronoun agreement	____	____	_____
M. Misplaced modifier	____	____	_____
N. Other:_____	____	____	_____

(Kirschner & Poteet, 1973, pp. 351-355)

XII. Organization, sequence, detail, unity, coherence: Overall and qualitative merit of the piece of writing [GP,EP,DP/WPT]

A. Teacher or independent judge's evaluation

1. Score from an analytic scale for exposition _____ (Diederich, 1974, pp. 53-58)
2. Paired with a peer's paper on the same topic, the writer's paper is chosen _____ better or _____ worse (O'Hare, 1971, pp. 49-52)
3. The place of the paper in a rank-ordering of all papers in the writer's group or school is _____ out of _____ (Diederich, 1974, pp. 13-19)
4. The place of the paper on a whole discourse quality scale made up of a series of ten or twelve graded papers in the same mode is _____ out of _____ (Judine, 1965, pp. 159-160)
5. Rating from the National Assessment of Educational Progress analytic scale (N.A.E.P., 1975)
6. Amount of improvement when prewriting samples and post-writing samples are compared is significant ____ yes or _____ no. (Sanders & Littlefield, 1975, pp. 145-153)
7. Rating from an analytic scale of structural characteristics of factual-descriptive compositions (Stahl, 1974, pp. 184-205)
8. The compositions fulfill stated instructional objectives for growth in writing ability_____yes or _____no (Cooper, 1975, pp. 114-115)
9. Word or phrase that best summarizes the paper (Elbow, 1973, pp. 85-87)

10. Written summary of teacher comments on student's piece of writing:

11. Summary of spoken comments teachers make about student's piece of writing:

B. Peers' evaluation of the student's piece of writing: (oral & written comments)

C. Student's evaluation of his piece of writing: (oral & written comments) (Corbett, 1971, pp. 450-458)

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